

LILY EVENTS

- (1) A man and woman looking for lilies.
- (2) All the people going down to look for lilies.
- (3) Mud taken up looking for lilies.
- (4) Washing the lilies in the water to remove the mud.
- (5) Washing themselves off after the mud has got on them.
- (6) Lilies in a basket.
- (7) Walking from the lily place "to go look for a dry place to sit down."

(Australia: Arnhem Land)

GARBAGE EVENT

1. Pigs and chickens feed on the grass in an inhabited area until it is bare of grass.
2. Garbage is added to the area.
3. The participants defend the "abandoned beauty" and "town-quality" of the environment against all critics.

*Sample defense:**Critic.* This place is dirty.*Answer.* It is filthy.*Critic.* Why don't you clean it up?*Answer.* We like it the way it is.*Critic.* Garbage is unhealthy.*Answer.* The pigs feed better in it.*Critic.* It breeds mosquitoes.*Answer.* There are more mosquitoes in a jungle.

(Borneo: Dayak)

BEARD EVENT

The men shave and fashion "Van Dyke" beards. The women paint.

(Australia: Arnhem Land)

STONE FIRE EVENT

The old men build a stone fire and the men inhale the smoke and squat over the fire in order to allow the smoke to enter their anuses.

Realization. All the men divide into groups around the various stone fires the old men have made. The women dance around them. All the men hold their heads over the fires and inhale the smoke and heat. They also squat over the fire to allow the smoke to enter the anal opening. Men, women and young boys then paint themselves with red ocher and kangaroo grease.

(Australia: Arnhem Land)

CLIMBING EVENT I

A great jar is set up with two small ladders leaning against its sides. The performers climb up one of the ladders & down the other throughout a whole night.

(Sarawak)

CLIMBING EVENT II

(Variation of Climbing Event I)

The performer lies on his back under a tree, sends a cord up & climbs up on it to a nest on top of the tree, then across to other trees, & at sunset down to the first tree again.

(Australia)

GIFT EVENT I

Bestow a gift on someone, to be repaid by an equivalent counter-gift after a lapse of time. Let as much as a year or more elapse between payments.

(New Guinea: Trobriand Islands)

GIFT EVENT II

Start by giving away different colored glass bowls.
 Have everyone give everyone else a glass bowl.
 Give away handkerchiefs and soap and things like that.
 Give away a sack of clams and a roll of toilet paper.
 Give away teddybear candies, apples, suckers and oranges.
 Give away pigs and geese and chickens, or pretend to do so.
 Pretend to be different things.
 Have the women pretend to be crows, have the men pretend to be something else.
 Talk Chinese or something.
 Make a narrow place at the entrance of a house and put a line at the end of it that you have to stoop under to get in.
 Hang the line with all sorts of pots and pans to make a big noise.
 Give away frying pans while saying things like "Here is this frying pan worth \$100 and this one worth \$200."
 Give everyone a new name.
 Give a name to a grandchild or think of something and go and get everything.

(Kwakiutl Indian)

MARRIAGE EVENT

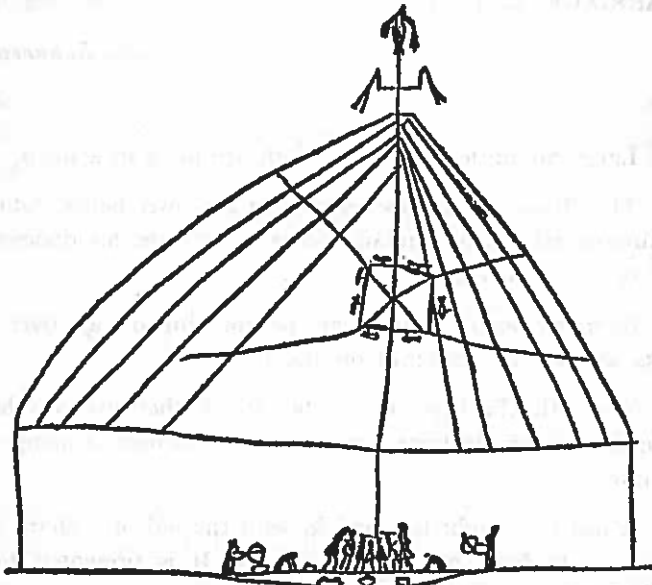
for Carolee Schneemann

- (1) Large quantities of food & cloth are piled in a heap.
- (2) The Bridegroom appears outside his own house, where a continuous stream of human bodies leads from his doorway to that of his Father-in-Law.
- (3) As many people as there are permit him to walk over their backs as they lie prostrate on the ground.*
- (4) When the Bridegroom reaches the Father-in-Law's house, three old women prostrate themselves so as to form a living chair for him.
- (5) A fish is brought forward &, with the aid of a sharp stick, is cut up & diced on a human body. It is presented to the Bridegroom who eats it raw.
- (6) The piles of food & cloth are distributed to as many people as there are, & the food is eaten. Afterwards the street of human bodies is again formed for the return.
- (7) The Bridegroom's family perform the same event for the bride.

(Polynesia: Hervey Islands)

*Should the numbers be insufficient to reach the Father-in-Law's house, those first walked-on rise up quickly & run through the crowd, again to take their places in front.

GOING-AROUND EVENT



1. A long pole is fixed in the middle of a house, the upper end of which protrudes from the vent-hole. On it are two double tassels & a seal-skin float, to the flippers of which are fastened the pelt of a fox & an iron kettle. A square frame made of paddles surmounted by several wooden images of manned boats & whales is suspended halfway up the pole, by means of which people may turn the pole with the frame. Several walrus-heads form the central object of the event.

2. The wheel is turned around as quickly as possible, & in the direction of the sun's course, by people of both sexes, while several other persons beat the drum. All sing various tunes of their own choice. At last those turning the wheel stop; & the men, still running in the same direction, begin to seize women from all over the house. Every man has the right to sleep that night with the woman he has caught.

(Asiatic Eskimo)

LANGUAGE EVENT I

Abolish words bearing any affinities with the names of the participants, and substitute new ones in their stead.

(Paraguay: Abipone Indian)

LANGUAGE EVENT II

Imply in speech some physical characteristic of the person addressed or spoken of, partly by means of suffixed elements, partly by means of "consonantal play."* The physical classes indicated by these methods may include children, unusually fat or heavy people, unusually short adults, those suffering from some defect of the eye, hunchbacks, those that are lame, left-handed persons, and circumcised males.

(British Columbia: Nootka Indian)

* Consonantal play consists either in altering certain consonants of a word to other consonants that are phonetically related to them, or in inserting meaningless consonants or consonant clusters in the body of the word.

LANGUAGE EVENT III

All parts of a hut are named, and the names have references to the sexual relations between man and woman.

Question. What is the doorstep?

Answer. The doorstep is a woman.

Q. And the crossbar over the door, what is that?

A. The crossbar is a man.

Q. When the door is being put in, what is that?

A. That is when the man comes.

Q. And the hingepin on the door?

A. His penis.

Q. What is the ceiling of the hut and the floor beneath?

A. A boy and a girl who are mating.

Q. And the grass bundles hanging down above them?

A. The python.

Q. Then what is the beaten floor?

A. That is my aunt.

Q. Who has been beating the floor then?

A. A hand.

Q. But what is the door?

A. The door is the crocodile.

Q. And if the door is closed, what is that?

A. The crocodile stretching out.

Q. What is the door from the outside?

A. The crocodile's back.

Q. And if that one is closed?

A. A pregnant woman.

Q. Then what is a door that is open?

A. The woman after delivery.

Q. What are the two sides of the river?

A. A boy and a girl when they meet.

Q. But which one is the crocodile that bites?

A. That is the top one, the one below has no sense.

Q. What is the wall in front of you?

A. A man that is virile.

Q. And the wall behind you?

A. A man who is impotent.

Q. Then what is this housepost?

A. A man who rips a girl apart.

Q. And that one?

A. The striker of the thighs, the crusher of the little ribs.

(Africa: Venda)

FRIENDSHIP DANCE

Preparation

Men participants form a single file and are joined by women who dance in front of them as partners. During the song they dance counterclockwise with a shuffling trot, and in the intervals walk in a circle. At the song, when the leader begins to insert words suggestive of intimacy (see translations below), the humorous gestures and acts of the pantomime begin.

Song & Pantomime

A free rendering of the song is as follows: "Ha!-Ha! I am called an old man [poor and ugly] but I am not this. I am going to take this woman home with me, as I did not know that there was such a good shell-shaker, none like her. I'll take her home to my town."

During the song the leader may raise his hands, palms in, to shoulder height, at times turning halfway to the left and moving sideways. Throughout he is imitated by the men. Toward the end, the leader reaches the climax of his humor in the following phrase, "Ha!-Ha! We are going to touch each other's privates"; the men, holding their partners' hands, suit actions to words.

Movements (Sequence of Intimacy)

1. Greeting, holding hands facing.
2. Side by side, holding hands crossed.
3. Facing, putting palms upon partners' palms.
4. Placing hands on partners' shoulders while facing.
5. Placing arms over partners' shoulders while side by side.
6. Placing hats on women partners' heads while facing.

7. Stroking partners under chin while facing.
8. Putting hands on female partners' breasts while side by side.
9. Touching the clothing over the partners' genitals while side by side.

(Cherokee Indian)

GREASE FEAST EVENT

A great fire is lighted in the center of the host's house. The flames leap up to the roof and the guests are almost scorched by the heat, but they do not stir, else the host's fire has conquered them. Even when the roof begins to burn and the fire attacks the rafters, they must appear unconcerned. The host alone has the right to send a man up to the roof to put out the fire. While the feast is in progress the host sings a scathing song ridiculing his rival and praising himself. Then the grease is filled in large spoons and passed to the guests first. If a person thinks he has given a greater grease feast than that offered by the host, he refuses the spoon. Then he runs out of the house to fetch a copper plate "to squelch with it the fire." The host proceeds at once to tie a copper plate to each of his houseposts. If he should not do so, the person who refused the spoon would on returning strike the posts with the copper plate, which is considered equal to striking the host's face. Then the man who went to fetch his plate breaks it and gives it to the host. This is called "squelching the host's fire."

Squelching Song

1. I thought another one was causing the smoky weather. I am the only one on earth—the only one in the world who makes thick smoke rise from the beginning of the year to the end.
2. What will my rival say now—that "spider woman"; what will he pretend to do next? The words of that "spider woman" do not go a straight way. Will he not brag that he is going to give away canoes, that he is going to break coppers, that he is going to give a grease feast? Such will be the words of the "spider woman," and therefore your face is dry and mouldy, you who are standing in front of the stomachs of your guests.

3. Nothing will satisfy you; but sometimes I treated you so roughly that you begged for mercy. Do you know what you will be like? You will be like an old dog, and you will spread your legs before me when I get excited. This I throw into your face, you whom I always tried to vanquish; whom I have mistreated; who does not dare to stand erect when I am eating.

(Kwakiutl Indian)

PEACEMAKING EVENT

Preparations

An open area of ground is set aside, and across it is erected what is called a *koro-cop*. Posts are put up in a line, to the tops of these is attached a length of strong cane, and from the cane are suspended bundles of shredded palm leaf (*koro*). The "visitors" are the forgiving party, while the home party are those who have committed the last act of hostility.

Movements

The visitors enter dancing, the step being that of the ordinary dance. The women of the home party mark the time by clapping their hands on their thighs. The visitors dance forward in front of the men standing at the *koro-cop*, and then, still dancing all the time, pass backwards and forwards between the standing men, bending their heads as they pass beneath the suspended cane. The visitors may make threatening gestures at the men standing at the *koro-cop*, and every now and then break into a shrill shout. The men at the *koro* stand silent and motionless.

After dancing thus for a little time, the leader of the visitors approaches the man at one end of the *koro* and, taking him by the shoulders from the front, leaps vigorously up and down to the time of the dance, thus giving the man he holds a good shaking. The leader then passes on to the next man in the row while another of the visitors goes through the same performance with the first man. This is continued until each of the dancers has "shaken" each of the standing men. The dancers then pass under the *koro* and shake their enemies in the same manner from the back. After a little more shaking the dancers retire, and the women of the visiting group come forward and dance in much

the same way, each woman giving each man of the other group a good shaking.

When the women have been through their dance the two parties of men and women sit down and weep together.

(Andaman Islands)

BOOGER EVENT*Participants*

A company of four to ten or more masked men (called "boogers"), occasionally a couple of women companions. Each dancer is given a personal name, usually obscene; for example:

Black Man
 Black Ass
 Frenchie
 Big Balls
 Asshole
 Rusty Asshole
 Burster (penis)
 Swollen Pussy
 Long Prick
 Sweet Prick
 Piercer
 Fat Ass
 Long Haired Pussy
 Etcetera.

Prelude

The dancers enter. The audience and the dancers break wind.

First Action

The masked men are systematically malignant. They act mad, fall on the floor, hit at the spectators, push the men spectators as though to get at their wives and daughters, etc.

Second Action

The boogers demand "girls." They may also try to fight and dance. If they do, the audience tries to divert them.

Third Action

Booger Dance Song. The name given to the booger should be taken as the first word of the song. This is repeated any number of times, while the owner of the name dances a solo, performing as awkward and grotesque steps as he possibly can. The audience applauds each mention of the name, while the other dancers indulge in exhibitionism, e.g., thrusting their buttocks out and occasionally displaying toward the women in the audience large phalli concealed under their clothing. These phalli may contain water, which is then released as a spray.

Interlude

Everyone smokes.

Fourth Action

A number of women dancers, equaling the number of boogers, enter the line as partners. As soon as they do, the boogers begin their sexual exhibitions. They may close upon the women from the rear, performing body motions in pseudo-intercourse; as before, some may protrude their large phalli and thrust these toward their partners with appropriate gestures and body motions.

Postlude

The rest of the performance consists of miscellaneous events chosen by the audience.

(Cherokee Indian)

SEA WATER EVENT

The tides of the ocean and the floods are danced; certain birds and animals are included.

(Australia: Arnhem Land)

FURTHER SEA WATER EVENTS

- (1) An island far out in the sea.
- (2) Lightning that strikes out in the middle ocean and in the east.
- (3) Black cloud.
- (4) A wind coming in from the sea.
- (5) Calm sea water.
- (6) Heavy waves on the surface of the sea.
- (7) A small bird that dives into the sea for fish.
- (8) Kingfish.
- (9) A flat white fish.
- (10) Whale.
- (11) Diamond fish.
- (12) Crocodile.*
- (13) A plank floating on the tide and coming toward the shore.
- (14) A hollow log floating on the incoming tide.
- (15) A small oyster found on the plank.
- (16) Coconuts floating on an incoming tide.
- (17) The country where the coconut, hollow log and plank come from.
- (18) The back of a turtle (near land).
- (19) The head of a tortoise-shell turtle.
- (20) People where the coconuts come from.
- (21) Paddle.
- (22) Canoe.
- (23) Noise the paddle makes on the gunwale.

*Further Directions. "The crocodile sings lightning when it comes in the east and that's when the crocodile lays his eggs and that's when the sting ray gets fat and good to eat. When that lightning comes and the rain comes that makes the sting ray fat, that makes the crocodile lay his eggs."

- (24) A small bird crying out on the beach when it sees the people coming in.
- (25) Paddle.
- (26) The paddles being thrown on the beach.
- (27) Canoe rolling about on the beach with the sea hitting against it.
- (28) Men walking along on the beach.
- (29) Men looking for turtle eggs in the sand beach.
- (30) Men following the tracks of turtles going toward the nest.
- (31) The turtle nest.
- (32) Turtle eggs.
The men drink the white of the turtle egg.
- (33) Basket.
The men put the eggs in the basket.
- (34) Putting the basket on the shoulder and carrying it down to the shade.
- (35) Putting the eggs down in the shade.
- (36) Walking fast down the large path to the well.
- (37) Cleaning the dirt and refuse out of the well.
- (38) Washing oneself with the water because of the dirt on the body from cleaning out the well.
- (39) Taking off ornaments and drying them on the well.
- (40) Going back to the turtle beach, cleaning off dirt under the big trees.
- (41) Gathering wood for a fire.
- (42) Fire burning.
- (43) Coals of a fire smoking.
- (44) People are sleepy and they sleep.
- (45) Waking up.
- (46) Smoking a cigarette.
- (47) Red cloud.

(Australia: Arnhem Land)

NOISE EVENT

1. Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise.
2. Sing unto the Lord with the harp; with the harp, and the voice of a psalm.
3. With trumpets and sound of cornet make a joyful noise before the Lord.
4. Let the sea roar, and the fullness thereof; the world, and they that dwell therein.
5. Let the floods clap their hands: let the hills be joyful together.

(Hebrew)

THE BOOK OF EVENTS (II)

TAMING THE STORM

A Two-Shaman Vision & Event

I

[On the third evening of the storm we were solemnly invited to attend a shaman seance in one of the snow houses. The man who invited us was a pronouncedly blond Eskimo, bald & with a reddish beard, as well as a slight tinge of blue in his eyes. His name was Kigiuna, "sharp tooth."]

The hall consisted of two snow huts built together, the entrance leading on to the middle of the floor, & the two snow-built platforms on which one slept were opposite one another. One of the hosts, Tamuánuaq, "the little mouthful," received me cordially & conducted me to a seat. The house, which was four meters wide & six meters long, had such a high roof that the builder had had to stay it with two pieces of driftwood, which looked like magnificent pillars in the white hall of snow. And there was so much room on the floor that all the neighbors' little children were able to play "catch" round the pillars during the opening part of the festival.

The preparations consisted of a feast of dried salmon, blubber & frozen, unflensed seal carcasses. They hacked away at the frozen dinner with big axes & avidly swallowed the lumps of meat after having breathed upon them so that they should not freeze the skin off lips & tongue.

"*Fond of food, hardy & always ready to feast,*" whispered "Eider Duck" to me, his mouth full of frozen blood.

2

The shaman of the evening was Horqarnaq, "Baleen," a young man with intelligent eyes & swift movements. There was no deceit in his face, & perhaps for that reason it was long before he fell into a trance. He explained before commencing that he had few helpers. There was his dead father's spirit & its helping spirit, a giant with claws so long that they could cut a man right through simply by scratching him; & then there was a figure that he had created himself of soft snow, shaped like a man—a spirit who came when he called. A fourth & mysterious helping spirit was Aupilalánguaq, a remarkable stone he had once found when hunting caribou; it had a lifelike resemblance to a head & neck, & when he shot a caribou near to it he gave it a head-band of the long hairs from the neck of the animal.

He was now about to summon these helpers, & all the women of the village stood around in a circle & encouraged him.

"You can & you do it so easily because you are so strong," they said flatteringly, & incessantly he repeated:

"It is a hard thing to speak the truth. It is difficult to make hidden forces appear."

But the women around him continued to excite him, & at last he slowly became seized with frenzy. Then the men joined in, the circle around him became more & more dense, & all shouted inciting things about his powers & his strength.

Baleen's eyes become wild. He distends them & seems to be looking out over immeasurable distance; now & then he spins round on his heel, his breathing becomes agitated, & he no longer recognizes the people around him: "*Who are you?*" he cries.

"Your own people!" they answer.

"Are you all here?"

"Yes, except those two who went east on a visit."

Again Baleen goes round the circle, looks into the eyes of all,

gazes ever more wildly about him, & at last repeats like a tired man who has walked far & at last gives up:

"I cannot. I cannot."

At that moment there is a gurgling sound, & a helping spirit enters his body. A force has taken possession of him & he is no longer master of himself or his words. He dances, jumps, throws himself over among the clusters of the audience & cries to his dead father, who has become an evil spirit. It is only a year since his father died, & his mother, the widow, still sorrowing over the loss of her provider, groans deeply, breathes heavily & tries to calm her wild son; but all the others cry in a confusion of voices, urging him to go on, & to let the spirit speak.

3

The seance has lasted an hour, an hour of howling & invoking of unknown forces, when something happens that terrifies us, who have never before seen the storm-god tamed. Baleen leaps forward & seizes good-natured old Kigiuna, who is just singing a pious song to the Mother of the Sea Beasts, grips him swiftly by the throat & brutally flings him backwards & forwards in the midst of the crowd. At first both utter wailing, throaty screams, but little by little Kigiuna is choked & can no longer utter a sound; but suddenly there is a hiss from his lips, & he too has been seized with ecstasy. He no longer resists, but follows Baleen, who still has him by the throat, & they tumble about, quite out of their minds. The men of the house have to stand in front of the big blubber lamps to prevent their being broken or upset; the women have to help the children up on to the platform to save them from being knocked down in the scrimmage; and so it goes on for a little while, until Baleen has squeezed all the life out of his opponent, who is now being dragged after him like a lifeless bundle. Only then does he release his hold, & Kigiuna falls heavily to the floor.

There is a deathly silence in the house. Baleen is the only one who continues his wild dance, until in some way or other his

eyes become calm & he kneels in front of Kigiuna & starts to rub & stroke his body to revive him. Slowly Kigiuna is brought back to life, very shakily he is put back on his feet, but scarcely has he come to his senses again when the same thing is repeated. Three times he is killed in this manner! But when Kigiuna comes to life for the third time, it is he who falls into a trance & Baleen who collapses. The old seer rises up in his curious, much too obese might, yet rules us by the wildness in his eyes & the horrible, reddish-blue sheen that has come over his face through all the ill-usage he has been subjected to. All feel that this is a man whom death has just touched, & they involuntarily step back when, with his foot on Baleen's chest, he turns to the audience & announces the vision he sees. With a voice that trembles with emotion he cries out over the hall:

"The sky is full of naked beings rushing through the air. Naked people, naked men, naked women, rushing along & raising gales & blizzards.

"Don't you hear the noise? It swishes like the beating of the wings of great birds in the air. It is the fear of naked people, it is the flight of naked people!

"The weather spirit is blowing the storm out, the weather spirit is driving the weeping snow away over the earth, & the helpless storm-child Narsuk shakes the lungs of the air with his weeping.

"Don't you hear the weeping of the child in the howling of the wind?

"And look! Among all those naked crowds, there is one, one single man, whom the wind has made full of holes. His body is like a sieve & the wind whistles through the holes: Tju, Tju-u, Tju-u-u! Do you hear him? He is the mightiest of all the wind-travellers.

"But my helping spirit will stop him, will stop them all. I see him coming calmly towards me. He will conquer, will conquer! Tju, tju-u! Do you hear the wind? Sst, sst, ssst! Do you see the

spirits, the weather, the storm, sweeping over us with the swish of the beating of great birds' wings?"

At these words Baleen rises from the floor, & the two shamans, whose faces are now transfigured after this tremendous storm sermon, sing with simple, hoarse voices a song to the Mother of the Sea Beasts:

*Woman, great woman down there
Send it back, send it away from us, that evil!
Come, come, spirit of the deep!
One of your earth-dwellers
Calls to you,
Asks you to bite his enemies to death!
Come, come, spirit of the deep!*

When the two had sung the hymn through, all the other voices joined in, a calling, wailing chorus of distressed people. No one knew for what he was calling, no one worshipped anything; but the ancient song of their forefathers put might into their minds.

And suddenly it seemed as if nature around us became alive. We saw the storm riding across the sky in the speed & thronging of naked spirits. We saw the crowd of fleeing dead men come sweeping through the billows of the blizzard, & all visions & sounds centered in the wing-beats of the great birds for which Kigiuna had made us strain our ears.

(Copper Eskimo)

CORONATION EVENT & DRAMA

CAST

<i>Horus</i>	The new king
<i>Corpse of Osiris</i>	Mummy representing the old king
<i>Thoth</i>	The chief officiant
<i>Isis & Nephthys</i>	Two wailing women
<i>Followers of Horus</i>	Princes; staff of embalmers, morticians, etc.
<i>Set & henchmen</i>	Temple & sacral personnel

SCENE I

(ACTION): THE CEREMONIAL BARGE IS EQUIPPED.

Horus requests his Followers to equip him with the Eye of power.

(ACTION): THE LAUNCHING OF THE BARGE MARKS THE OPENING UP OF THE NILE & INAUGURATES THE CEREMONY OF INSTALLING OR RECONFIRMING THE KING.

Horus (to his Followers):

Bring me the EYE
whose spel
opens this river.

Horus also instructs his Followers to bring upon the scene the god Thoth, who is to act as master of ceremonies, & the corpse of his father, Osiris.

(ACTION): BEER IS PROFFERED.

SCENE II

(ACTION): THE ROYAL PRINCES LOAD EIGHT BRASS JARS INTO THE BOW OF THE BARGE.

Thoth loads the corpse of Osiris upon the back of Set, so that it may be carried up to heaven.

Thoth (to Set):

See, you cannot
match this
god, the stronger.
(to Osiris):

As your Heart masters his Cold.

(ACTION): THE ELDERS OF THE COURT ARE MUSTERED.

SCENE III

(ACTION): A RAM IS SENT RUSHING FROM THE PEN, TO SERVE AS A SACRIFICE IN BEHALF OF THE KING. MEANWHILE—AS AT ALL SUCH SACRIFICES—THE EYE OF HORUS IS DISPLAYED TO THE ASSEMBLY.

Isis appears on the scene.

Isis (to Thoth):

That your
lips
may open
that the Word may
come
may give the EYE
to Horus.

(ACTION): THE ANIMAL IS SLAUGHTERED. ITS MOUTH FALLS OPEN UNDER THE KNIFE.

Isis (to Thoth):

Open thy mouth—
the Word!

SCENE IV

(ACTION): PRIESTS SLAUGHTER THE RAM. THE CHIEF OFFICIAN HANDS A PORTION TO THE KING & FORMALLY PROCLAIMS HIS ACCESSION.

Thoth conveys the Eye to Horus.

Thoth (to Horus):

Son takes his
father's
place: the Prince
is Lord.

(ACTION): THE KING IS ACCLAIMED BY THE ASSEMBLY.

SCENE V

(ACTION): GRAIN IS STREWN UPON THE THRESHING
FLOOR.

*Horus requests his followers to convey to him the Eye which
survived the combat with Set.*

Horus (to his Followers):

Bringing your wheat
to the barn
or bringing me
THE EYE
wrenched from Set's
clutches.

SCENE VI

(ACTION): THE CHIEF OFFICIANT HANDS TWO LOAVES
TO THE KING.

*The two loaves symbolize the two eyes of Horus: the one retained
by Set, & the one restored to Horus by Thoth.*

Thoth (to Horus):

See, this is THE EYE
I bring you:
EYE-YOU-WILL-NEVER-LOSE.

(ACTION): DANCERS ARE INTRODUCED.

Horus (to Thoth):

My EYE that dances for joy before you.

SCENE VII

(ACTION): A FRAGRANT BOUGH IS HOISTED ABOARD THE
BARGE.

*The corpse of Osiris is hoisted onto the back of Set, his van-
quished assailant.*

The Gods (to Set):

O Set! who never will escape
The-one-who-masters-masters-thee.

Horus (gazing on the corpse of Osiris):

O this noble
body, this
lovely beautiful
body.

(ACTION): THE WORKMEN STAGGER UNDER THE WEIGHT
OF THE BOUGH.

Horus (to Set):

You bend under him, you plot no more against him!

(Egypt)

DANCE SCENE: THE DEATH OF TLACAHUEPAN

Poet:

In the flower-covered Hall of the Eagles
Teoxinmac makes his song : his beautiful song.

My Prince Motecuzoma:
Are they there now, lined up
in the realm of death?
Do they still weep on the jade staircase
by the shore of sacred water?

Like bunches of emeralds, the quetzal plumes grow green again.
The hearts of gold flowers open in your house.

My Prince Motecuzoma:
Are they there now, lined up
in the realm of death?
Do they still weep on the jade staircase
by the shore of sacred water?

So you must record and remember of the wall of Acapechopan:
The adornments of quetzal plumes fly there.
In Matlacueye's skirt the final disgrace followed:
there the Chichimeca Princes wept.

Motecuzoma:

Thus I came to life
and thus I was born.
I am Motecuzoma:
with my needle of cactus
with my darts in rain
with my white bracelets.

Another Singer:

Could it be true that nothing matters to us?
They search for fragrant flowers:
they are much desired.
There is death in flowering water
there is death in delicious water:
Tlachahuepan and Ixtilcuechahuac!

(There follows an interlude of song without words.)

How well the White Eagle
is colored by smoke.
Now the quetzal and red quacamaya
are colored by smoke within the sky:
they are Tlachahuepan and Ixtilcuechahuac!

(Interlude of song without words.)

Chorus:

Where are you going? Where are you going?

The Heroes:

To war. To the divine water:
there where men color our Mother Itzapálotl.
To the battlefield.

Chorus:

Dust rises
in the blazing water:
Camaxtil's heart is full of pain.
Matlacueyetzin, Macuilmalinaltzin:
the battle is like a flower:
it is placed in your hands
it is placed there now.

The Poet:

Where will we go where there is no death?
My heart weeps for this.

Be strong:

no one must live here.

Then the Princes go to death.

My heart is humbled!

Be strong:

no one must live here.

Second Part. A Poet Alone:

Inside the flower-covered place
golden and red flowers have been woven together.

Fragrant flowers are distributed and scattered:
they fall like rain in the flowery place.

With them the men are decorated

with them you are made happy

here in the flowery patio.

Now the flowers of sadness sadly are spilled.

Now they are enjoying themselves.

Now is sung:

Your heart is a rose jade and a book of pictures

oh Chichimeca Motecuzoma.

Precious golden and red birds

fly over the flowering water.

Rest now and amuse yourself

oh displeased Motecuzoma:

among the precious flowers is the flower of life.

Precious golden and red birds

fly over the flowering water.

Still sung:

Oh Motecuzoma! Gaze at the great temple:

see where the beautiful plumes are hanging.

Coming down now are men who have flowers the color of gold.

Now the Otami sings: now he is weeping for you.

You are a Chichimeca.

Green lights shine over the mountains.

See, fellow Tlaxcaltecas:

our Father God is stretched out.

Motecuzoma, you rule over

the many-colored flowers.

And this is the house of God:

he who dwells within the sky.

Motecuzoma:

My acacia flowers

my cactus flowers:

their hearts are opening.

(Aztec)